

ART IN AMERICA

AND ELSEWHERE

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FIG. 5. VITTORE CARPACCIO: SACRA CONVERSAZIONE
Collection of Mr. Samuel H. Kress

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NEW CARPACCIO IN AMERICA

By GIUSEPPE FIOCCO

Padova, Italy

Since the publication of my monograph on Vittore Carpaccio in the *Valori Plastici* edition (1931) I have already summarized the more recent attributions to that master (expressing—in some instances—my dissent) in an article in the *Bollettino d'Arte del Ministero dell' Educazione Nazionale* (September, 1932). On the whole I was able to register the results with satisfaction as being in no way at variance with my modest but cordial efforts in the monograph and in the foregoing research. In the case of my attribution of the *St. Jerome* of the Thyssen Collection at Castel Rohoncz, and of the *Embassy* belonging to Messrs. Silberman of New York, the old catalogues of the Vianelli Collection (1791) for the former, and of the Spinelli Collection (1785) for the latter, have turned up in support of my theses. In both instances the paintings in question were attributed without hesitation to the master. I draw attention also in the same article to two drawings published in *Belvedere* (1931), and to the simultaneous and independent recognition of the polyptych

(Copyright, 1934, by Frederic F. Sherman)

of Grumello di Zogno, near Bergamo, by Roberto Longhi in *Vita Artistica* (1932) and by me, and finally to the impossibility of identifying the polyptych, formerly in a private collection at Berlin and now property of Conte Contini-Bonacossi at Florence, with the triptych of Spinea, as I had formerly suggested, seeing that in the meantime a fourth panel with the figure of St. Peter Martyr has come to light, and that there must therefore have existed still a fifth subject to form the centre of the whole, most probably a Virgin and Child.

From 1932 down to the present time the additions have been still more infrequent. I need only recall an excellent study of *Three Bishops in Old Master Drawings* (December, 1933) belonging to the Fitzroy Fenwick collection in London, and a brief notice which serves to confirm me entirely in what I wrote about the organ shutters in the Cathedral at Capodistria. I was then unable to do more than illustrate the two portentous *Prophets* painted in the singing-gallery, and actually conserved in the Museo dell' Istria at Pola, and the two canvasses, one representing the *Presentation in the Temple* (dated 1523) and the other the *Massacre of the Innocents*, arbitrarily put together to form a kind of round-topped altar-piece, but having originally served as the *recto* and *verso* of the right shutter. Nothing had been ascertained, on the other hand, of the fate of the left shutter, until the recent publication by Camillo de Franceschi (*Atti e Memorie della Soc. Istriana di Arti e Storia Patria*, 1932) of a precious record, in which it is stated that the left shutter with its two canvasses (the subjects of which are not described) was carried off in 1803 by Baron Francesco Maria di Carnea Steffanea for the Emperor Francis I of Austria, and probably sent to the Castle of Laxenburg, where a research might profitably be made to ascertain whether it still exists.

A last and very curious addition to our ever-increasing knowledge of Carpaccio is to be found in Conte Gamba's convincing attribution of a drawing of the *Dead Christ*, usually given to Ercole Roberti on account of its affinity to his well-known picture at Liverpool. This drawing belongs to the Museum at Berlin, and is at present on exhibition at Ferrara (see *Supplement* to the 4th number of the *Rivista di Ferrara*, March 1933). The new baptism is a happy conjecture, and serves me to suggest the restitution to Carpaccio of a tiny picture of similar content, in poor condition but highly interesting, formerly at Florence but now at Messrs. Agnew in London, which has been given by a very excusable error to Giambellino in an article by Dr. Gronau (see also in *Klassiker der Kunst*, 1930, p. 96). This attribution never convinced me. The picture is obviously by Carpaccio, inspired probably by a late masterpiece of Bellini,—the *Pietà* in the Donà dalle Rose Collection at Venice.



FIG. 3. VITTORE CARPACCIO: TEMPERANCE



FIG. 2. VITTORE CARPACCIO: PRUDENCE

Collection of Mr. Samuel H. Kress



The Agnew *Pietà* is in point of fact very similar to the *Christ in the Tomb*, which was shown in the exhibition of 1924 at Trieste, when it belonged to the Basilio Collection in that city, and which is said to have come from Capodistria. Having at last been able to obtain a photograph of this little picture, I insert it here, as a hitherto absolutely unknown example of Carpaccio's work. (Cat. No. 45. Fig. 1) The Berlin drawing, characteristically executed in crayon with plentiful touches of white on greyish paper, is in fact nothing but an accurate study for the body of the *Dead Christ* in the little picture at Agnew's, as I sought to demonstrate in *L'Arte* (fasc. ii. 1934).

But it is time to pass on, after this lengthy preamble, to the illustration for American readers of these recent acquisitions, which have been made to the collections on their side of the Atlantic. They will recall with justifiable self-congratulation that the fanciful narrator of the *Legend of St. Ursula* is there represented by the *Story of Halcyon* in the Johnson Collection at Philadelphia, once the property of the clear-sighted Ruskin, by the *Dead Christ* of the Metropolitan Museum, by the *Flight into Egypt* and by that stupendous *Pensive Knight*, recently in the Kahn Collection at New York. Nor are the more recent acquisitions of slighter worth. We can enumerate in the first place two figures, published by me when still in Italy, which represent on separate panels of like dimensions, (doors perhaps for some piece of furniture), *Temperance* and *Prudence*. For *Prudence*, graceful and youthful figure in the guise of a sybil, with a mirror in her right hand, and the left lowered with the miraculous wand by which she subjugates the monster crouched, dog-like, behind her, with, beside it, the peaceful dove, a comparison may be found in the early *St. Anastasia* of the Polyptych at Zara. In this new version the original motive has been enriched and perfected, and softened to a maximum degree in the easy mastery of that method of minute touches, which serves to eliminate any stiffness from the scheme, still at least superficially, Manteguesque. (Fig. 2). For *Temperance* daintily intent on pouring the lustral liquid from the oriental flagon to a crystal bowl balanced on her widespread left, and admirably silhouetted against a delightful landscape with placid pools and flowery hill-slopes, no comparison is necessary. (Fig. 3). The entirely typical character of the figure is borne out by the existence of a mediocre derivation, made by Benedetto Carpaccio, that poverty-stricken borrower of his father's ideas, in an altar-piece in the Comunal Gallery at Pirano where this beautiful figure is transformed by a series of slight variations into a melancholy *St. Lucy*, set on the right of the Virgin to balance a not less trivial *St. George* on the left. (Fig. 4). It is a miserable plagiarism, but use-

ful as guiding us to the works of the son in order to retrace lost compositions of the father.

These two pictures then, the property of Mr. S. H. Kress of New York, conduct us with their soft quality and their general air of dreamy fantasy to the golden period of Carpaccio on the threshold of the *Cinquecento*. But the same notable collection includes still another work of Carpaccio belonging in this case to that late period which has not yet been sufficiently appreciated in the full variety of its accents between the melancholy and the fantastic, and which offers a certain parallel to the similar late and fantastic period of that kindred spirit—Ercole Roberti, who died in 1498, and who was the most closely related to Venice of the three great Ferrarese Quattrocentists. This picture is one of those *Sacred Conversations*, which impress us if not as actually profane as entirely intimate and familiar in content (Fig. 5). Without attaining the degree of religious fantasy of the similar picture at Caen, we are here, however, far beyond that of the *Madonna with Saints* at Karlsruhe, or of that at Berlin. For the amplitude of the landscape, which shades off so sweetly to the distance along the waterside of the background, this friendly gathering around the Holy Child upon the Parapet, recalls the exquisite fragment of the *Reading Virgin*, which formerly belonged to the Benson Collection in England. This late work serves to complete and to explain the foregoing, and has a true historical value over and above its purely artistic worth which is by no means negligible.

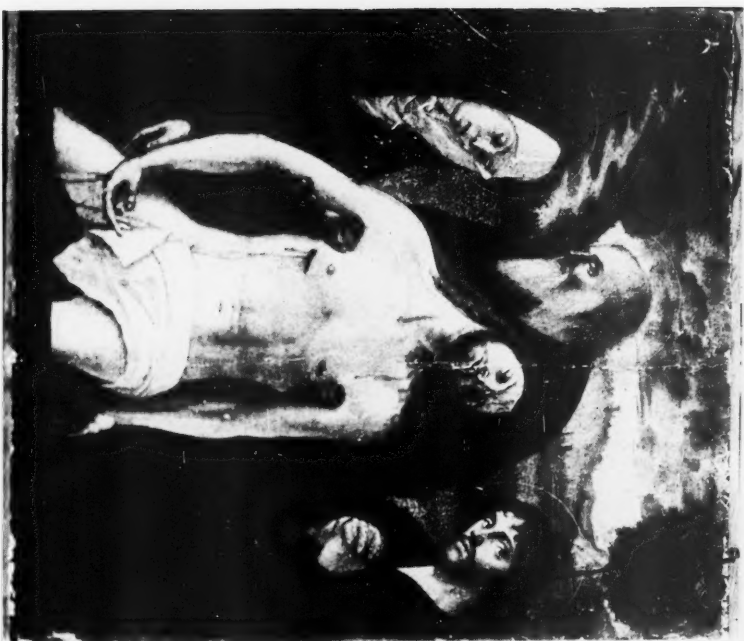


FIG. 1. VITTORE CARPACCIO: PIETÀ
Formerly in the Basilio Collection at Trieste



FIG. 4. BENEDETTO CARPACCIO: ALTARPIECE
Palazzo Comunale, Pirano

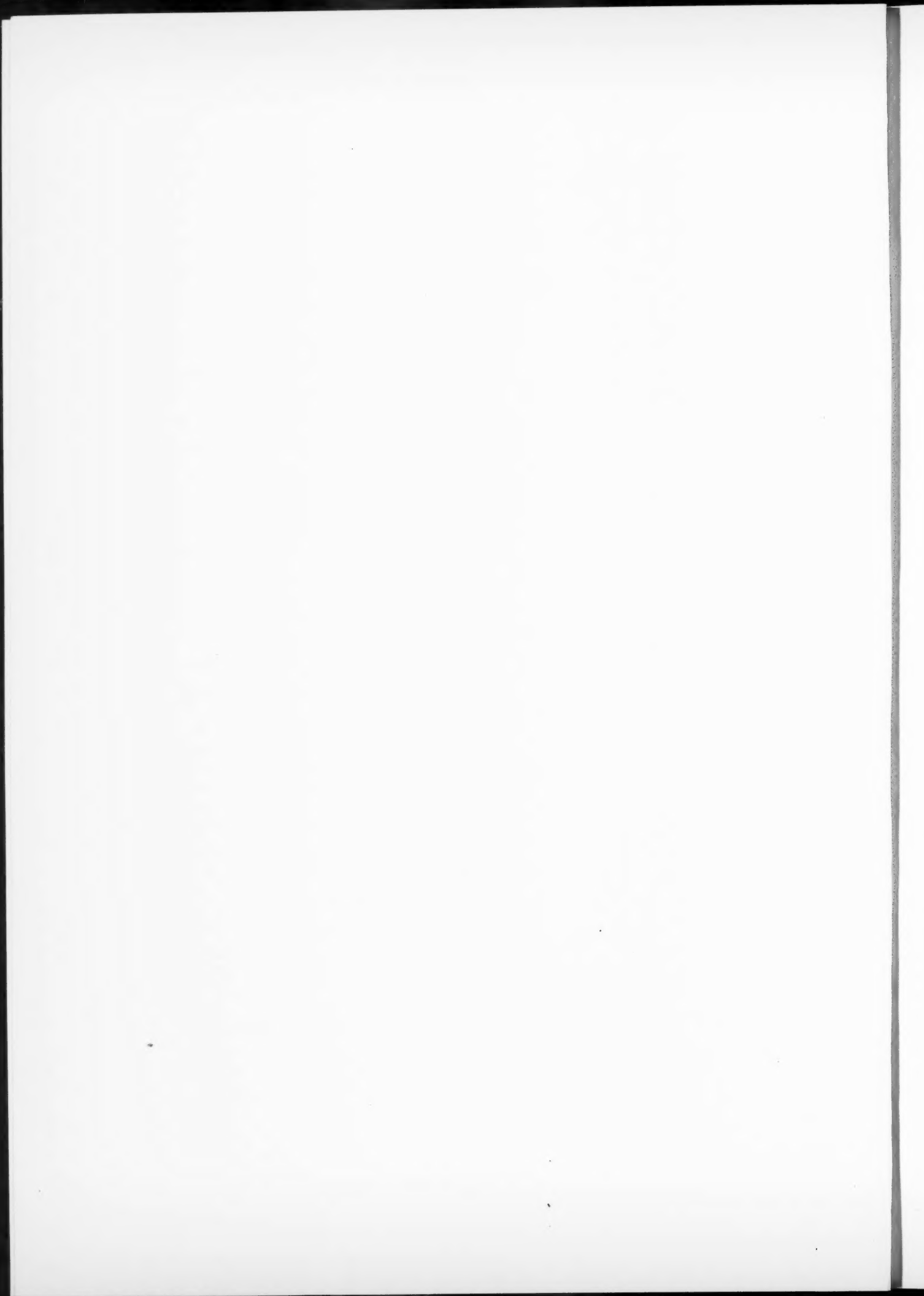




FIG. 1. JACOPO BASSANO: ADORATION OF THE SHEPHERDS
Private Collection, Verona, Italy



FIG. 2. JACOPO BASSANO: THE LAST SUPPER
Borghese Gallery, Rome



AN UNKNOWN PAINTING BY JACOPO BASSANO

BY WART ARSLAN

Bolzano, Italy

The unknown work of Jacopo Bassano which we here present (Fig. 1) certainly belongs to that too extended period which stretches from 1542 to 1562. It is an "Adoration of the Shepherds" which links itself with the series of similar figurations created by Jacopo, a new and stupendous pastoral poem, which differs from those which precede it (and which in their turn differ so greatly one from another) and yet in harmony with them by a potency of style which, in spite of the accidental diversity in the forms, strikes the eye as being an emanation from a single individuality, and of such excellence that it both surprises and moves.

In these "Adorations" so different, yet always surprising, Jacopo has indeed constantly attained a notably high level of personal sensibility, either in those earlier than ours, in the museums of Edinburgh and of Hampton Court; or in the probably coeval alone in the Ambrosiana; or in those later ones, fabulous and rare as priceless Persian miniatures or T'ang pictures, in the Corsini Gallery at Rome, or the museum of Vienna¹.

The work which appears to me to approach nearest to our picture is the "Last Supper" in the Borghese Gallery at Rome (Fig. 2). I pass over the particular coincidences, which everyone may observe for himself, and arrive at a conclusion which may, it seems to me, serve for both pictures. There is, as we noted above, a period in the life of Jacopo Bassano, of twenty years, from 1542 to 1562 of which we know nothing from documentary evidence, but in which we are, by exclusion, obliged to place a notable number of his paintings, and among these the most fascinating ones. Until more precise documents help us, this period will continue to be the despair of the studios who would like to fix a more approximative date for the very small number of admirable works whose place is certainly to be found in that lengthy period of time, and the most noteworthy of which are: "The Way to Calvary", in the Frick collection at New York, the "Last Supper", in the Borghese Gallery at Rome, the stupendous "Repose during the Flight into Egypt" in the Ambrosiana at Milan. We ought therefore not to feel surprise, should the future still furnish us with several novelties worthy to fill up this long succession of years, Nay, rather should we rejoice, since these discoveries, if they should occur, would help to clear up a most interesting period of Jacopo Bassano, the period I would like to call "manneristic" which immediately precedes that first dissolving of form into pure colour which is exemplified in the picture of Saint Teonisto, at Treviso (1562).

¹Compare my Book: I Bassano, Bologna 1931

I beg to call attention above all to the extraordinary impression of relief, of weight, in the drapery which surrounds the Child in the canvas of the "Last Supper". This relief, this weight is of such a nature, that there is not to be found a single instance to equal it in all the painting of the sixteenth century, even among the Venetians. These are closely allied with what, without desiring to provoke misunderstandings, I should call the "realism" of Jacopo da Ponte, and that is a capacity for seizing the model, which is quite independent of any preoccupation as to the creation of beautiful outlines, fine groups, as was the ideal of many painters, not only belonging to the tradition of Central Italy, (like Raphael) but also of the Venetians of the sixteenth century, all more or less attached to the Roman and Tuscan form. The provincialism of Jacopo da Ponte made of him, who in these works was not penetrated by the civic traditions of Venice, an artist who anticipated, not only Caravaggio but even more truly Velasquez, as has already been noted by other critics.

Later on, as is known, towards 1573, Jacopo fell under the influence of Tintoretto and of the tonal Venetian painting, but before that, between 1568 and 1573, he succeeded in drawing the most wonderful effects and consequences from the premises which we notice in the two pictures here illustrated, in which we see nothing less than a Ribera, *avant lettre*, that is to say that he succeeded in defining the depth, no longer by means of the tone of the Venetian, but really by means of the application of complementary colours, with the blue shading, which gives a cold tonality to the painting.

In this way he equalled Velasquez, in whose works we remember white draperies, which 'weigh', equally with those which shine in the two paintings here reproduced; he even attained the real height of French impressionism.

Having said this, the "impressionism" of Jacopo Bassano will no longer seem to us a vain word, but a fact, which finds its proof, above all, in the magnificent drawings of the master.

WILLIAM HARRISON SCARBOROUGH
PORTRAIT PAINTER AND MINIATURIST

BY HELEN KOHN HENNIG

Columbia, South Carolina

"The power to make the figures of history live again is given to few". To some the gift is that of the written word, where each stroke of the pen conjures up the lives and the personalities of those people who have indelibly engraved themselves on the history of the living past. To some the gift is to so use the brush that each stroke immortalizes the features, expressions and dreams of the great and of those who by their loyalty, faith and encouragement make the background for greatness,—the wives, children, and friends of those figures of history. Such a gift was bestowed upon William Harrison Scarborough, the son of John Scarborough and his wife, Sally Bosworth, born at Dover, Tenn., November 7, 1812. John Scarborough and his wife had gone from Virginia to the newer state of Tennessee. He was born in Brunswick County, Virginia, January 27, 1780, and the family had originated in England, emigrating to Virginia from Scarborough, England.

Young William Harrison Scarborough was sent to Cincinnati, Ohio, to study, special emphasis being put on art and medicine, for even as a young boy he was attempting portraits. When twenty-three he presented to his father a portrait he had made of him which friends of the family thought "a speaking likeness."

He married early but his youthful and charming wife, who had been Miss Sarah Anne Gaines of Memphis did not live long, and dying left an infant son, John Gaines. For some time after this experience Scarborough continued to paint in Tennessee but eventually finding it an unfertile field he moved with his little boy, first to Alabama and then to South Carolina. There is no clear record of why he chose South Carolina, but it may have been because of his having been impressed with its natural beauties and charming people when earlier in life he had visited there and painted the Thompson family. At any rate, in 1830 he appeared in Charleston, where he made friends with Mr. John Miller, a planter and lawyer of Sumterville, the father of seven daughters, who to judge by their pictures, preserved by Scarborough in a sketch book of the Miller family, were all attractive. Mr. Miller invited the young artist to visit his home and to paint certain members of his family. This invitation was eagerly accepted and the record of his work while a guest of Mr. Miller shows that though his heart wandered into other channels, he

sternly disciplined his fingers to do excellent portraits of various members of the Miller family and, branching out into a field not so familiar to him and in which he indulged largely for his own pleasure, charming sketches of the scenes around the Privateer Section of Sumter District.

It was not long before the charms of Miranda Elizabeth Miller made him decide to adopt her state as his residence. Miranda Miller was a tiny woman, sixteen years old when she was married, who never weighed more than ninety-five pounds, while Scarborough was over six feet tall and in later years weighed two hundred pounds. Despite their physical differences their married life, begun November 28, 1838, was an exceedingly happy one. Their family connection extended over a wide territory and into the homes of some of the most worth-while and important people of South Carolina. After their marriage, together with Scarborough's young son, they remained for some months in the spacious home of the Millers. Finally, "for better educational and health advantages", he removed his family to Darlington District. The history of the old Cheraws makes us realize that culture, education, wealth and appreciation of art abounded in the Pee Dee Section and it seems very natural that in the Cheraw Gazette of November 22, 1836, the following advertisement should appear:

"W. H. Scarborough, Portrait painter at Darlington, C. H. will be happy to attend to any commands from neighboring districts."

Scarborough advertised in practically all of the Carolina and Georgia papers and painted extensively in these three states, where generally he was the house guest of the family in which he was painting.

In this country of culture and wealth, he was indeed fortunate to come under the good graces of a gentleman who as a patriot, patron of the arts and sponsor of education was in a position to introduce his protege to the best people in the Darlington District. Colonel Edgar Wells Charles began by having Scarborough paint portraits of himself and the members of his family. Excellent examples of the dignity of the artist's work are the likenesses of Colonel Charles, his wife, Sara Kolb Lide, (whose name has gone through various changes—from the Welsh "Llhuyd", to Lloyd) and on to the present Lide, their children and kinspeople, the well-known Bacot family.

The Misses Charles of Darlington have a delightful portrait of their father, Hugh Lide (Lloyd) Charles, painted when he was about six years old. Master Hugh had keenly resented having to sit for his portrait and hid in a chicken-coop, from which retreat he was dragged out, so enraged by the indignity that he assumed a quite fearsome scowl, which the artist has faithfully reproduced. The same young man has also been



CAPTAIN ALFRED ENGLISH DOBY
By WILLIAM HARRISON SCARBOROUGH
Property of Mrs. Beverly English, Columbia, S. C.



Mrs. MARCELLUS HAMMOND
By WILLIAM HARRISON SCARBOROUGH
Property of Dr. David Ashill, Columbia, S. C.



MRS. J. O. B. DARGAN, 1815-1886
(JANE FRANCES LIDE)

REV. J. O. B. DARGAN, D. D.
1813-1882



Left to right at bottom: WILLIAM MILLER (Brother-in-law of the artist). Oval ivory.
MIRANDA MILLER (Wife of the artist) as a bride at sixteen years of age. Oval ivory.

MINIATURES BY WILLIAM HARRISON SCARBOROUGH



preserved for us in a more agreeable mood in his handsome young manhood without a suggestion of the scowl.

To name the Scarborough portraits in Darlington, Society Hill and Cheraw, would be equivalent to listing the first families of that District—for in it would be found the James's, McIvers, Dargans, Evans's, Lides, Wilds's, Ervins, Sparks, Jamison's, Coggeshall's, Wilson's, Haynesworth's, Flinn's and many others who added to the cultural charm of that District in the early days.

The combination of a desire for more worlds to conquer on his own behalf and for more educational advantages for his growing family, which numbered, besides John, two sons, William Murrell and James and a daughter, Sarah Elizabeth, made Mr. Scarborough take his family to Columbia, South Carolina, to live. This move, probably made in 1843, was the last, and from then on until his death, in 1871, he was part and parcel of the life of Columbia, leaving it only for trips, either in behalf of his work or for pleasure. These trips seem to have been very frequent. Always once a year he went to New York, where he purchased his materials—paints, paper, canvas and frames.

He can not be said ever to have had a studio in New York but he did once paint a portrait there, probably in a borrowed studio. This likeness was done for the father of Josephine Vaas Ward who died as a child of Scarlet Fever. Mr. Ward, grief stricken, hastened to Columbia with a tin-type of his child, to have Scarborough paint her portrait, only to find the artist absent on his annual trip to New York. He went on to that city immediately and so great was his grief and his eagerness to have the portrait of Josephine, that Scarborough agreed to do the likeness at once. His portrait was the solace of the father's heart. One of the most appealing of his likenesses of children, showing his comradely understanding, is that of his young kinsman, William Murrell Lide, who also died at the age of six. This is an unusually large canvas, the figure of the boy life-size and quite tall. Another fine example of his sympathetic painting of children is the portrait of the little three year old girl, Nancy Wilds, who became Mrs. Peter Collin Coggeshall. He also painted an attractive picture of his three children, John, Sarah and William, to which he later added James.

Scarborough's interests were many-ranging from medicine, art, religion, music, (he was a violinist of considerable ability) horticulture and education, to people. His interest in medicine never waned and until the day of his death he subscribed to several medical journals; and it was a source of great satisfaction to him that his only daughter married Dr. John Boyd DuBose, a member of that beloved profession. The artist's

account book records his membership fees to the church, while his diary reflects his intense interest in flowers, herbs and shrubs. His home in Columbia bore eloquent testimony to this interest. On his grounds he put many rare plants and excellent trees, and he shared his joy in these things with his neighbors. For years the spider lilies of Columbia were called "Scarborough Lilies" because he had brought them to Columbia from his travels and had generously shared them with his many friends.

It has been said that he served in the Confederate army during the war but that is a mistake arising from a letter written by another Scarborough, who told of having met in the army "one of the Columbia Scarboroughs—the artist." This was William's eldest son, John, who had inherited something of his father's talent and was known to his friends in the army as an artist. William H. was eager to serve but his ill health, due to chronic asthma, made it impossible—even if his forty-nine years had not been too much of a handicap.

While living in Columbia, Scarborough reached the zenith of his career. The roster of his sitters includes the great, the near-great and those dear to them. It shows the Governors: Hammond, Adams and Bonham; Generals Hopkins, Hampton (an imposing figure in full Confederate uniform), Captain Alfred English Doby, who gave his life to the Confederacy at the Battle of the Wilderness, Colonel John English, and such legal lights as Judge Josiah Evans, Chancellor De Saussure, Attorney-General Berrien, Judge Baylis Earle, Judge George Dargan and Attorney John Miller. Among others he painted John C. Calhoun, Preston S. Brooks and William C. Preston, whose portrait was presented to the Athenaeum Club by the artist. Various members of the Guignard family added lustre to the roll. He painted Dr. Robert W. Gibbes 1st, whose patronage of DeVaux endeared him to all artists, John P. Thomas and Mrs. Thomas Jefferson Goodwyn, nee Eliza Elliott Darby, who is pictured in the dress and jewels in which she had danced with Lafayette.

The educational gallery is filled with names like James Thornwell and Francis Lieber. Although his prices were not high, usually about one hundred and twenty-five dollars, the great number of portraits painted by Scarborough, the modest competence which he brought from Tennessee and his wise investments, all carefully recorded in his account books, show that he became a man of means and that his family lived in luxury.

Perhaps his life as an artist however was a "dream unfulfilled" for he was early forced by failing eyesight to give up work in the field in which he most delighted—miniature. It is true that the quality of his ivories was perhaps not quite so uniformly good as Fraser's but some examples of his work in this field are exquisite in their finish. The William Miller

is a fine miniature in every sense and the equal of similar works by the best of native miniaturists of his time. Somewhat allied to his miniatures are the interesting small pen and ink or brush sketches from which he worked. Catching a characteristic pose and expression he would rapidly transfer it to paper and work from this preliminary sketch. His granddaughters have a unique collection of these small sketches. They have also a number of his family portraits, one especially beautiful of their mother, the only daughter of the artist and another, greatly improved in technic over his first self portrait, of the painter himself. Perhaps more interesting than these, more interesting than the collection of scenes and still-life which he painted as a recreation and for his own pleasure, are the portraits which are in the hands of the Scarborough family because the families for whom they were painted were too impoverished by the war to pay for them.

The artist's day by day accounts, kept meticulously from 1857 through 1865 record his investments and dividends, factors and agents, and show how men managed their business affairs before and after the war, while his careful figures of the amount paid for his daughter's party dress and Willie's books, wife's clothes and the dollars for a ham and dollars for a gallon of oysters make a good beginning for a study of living costs of his day. Like other owners of many slaves, he hired them out and Mrs. Lyon's monthly pay for "Cinda" sends the imagination on a regular spree of the hows and whys of slavery. And the careful compilation of receipts and expenditures from 1840 to 1865 paints a wordless picture of increased cost of living, the worthlessness of fiat money and the heart-breaks that attended.

It seems that in his day, even more than now, when we have so many more paintings by the old masters in our own country, an artist would crave knowledge of the works of the great masters in Europe. Scarborough was thoroughly familiar with the best this country had to offer, having studied in Boston, Cincinnati and New York, but it was not until 1857 that he went to Europe, to soak himself for a whole year in the art preserved in the great galleries there. He traveled, mostly alone, studying, absorbing, learning and as we know by his diary, criticising the paintings, customs, languages and architecture of the old world.

The artist's own works are pleasing in color and the general opinion of their time is that they are excellent likenesses. He broke away from the harshness and rigidity of many of the earlier painters and in his pictures we find a softening fluidity of line, and blending of color and merging of background which characterize certain of the finest artists of the next few decades. Miss Elizabeth Nourse, a distinguished American

portrait painter of today, said of one of his portraits, "It is often said that beauty is only skin deep, but in this portrait of Mrs. Caldwell, the beauty goes through to the bone."*

At the relatively early age of fifty-nine, William Harrison Scarborough died, August 16, 1871, and was buried in Trinity Churchyard, Columbia, but a few years later his body was removed from Columbia and buried in the little graveyard at Ridge Spring, South Carolina, where it still rests.

*The tragedies of War are not always in the material havoc but often in the loss of cultural values. Such was probably the case with the work of Scarborough, whose delayed recognition might have occurred a half century ago had the prostrate South been able to advance the claims of her talented sons and daughters, instead of spending all of her energies in binding up the wounds of war.

MATISSE PAINTINGS IN THE STEPHEN C. CLARK COLLECTION

BY JEAN H. LIPMAN

New York City

The top floor of the Stephen C. Clark house contains a huge raftered game-room absolutely unique in its charm, animation and artistic interest. The room was designed as a setting for the fine collection of Matisse paintings, and its purpose has been so perfectly realized that it enhances the paintings collectively just as a well designed frame enhances a single picture. A deep rose rug, scattered over with throw-rugs, covers the floor. The ceiling and rafters are of a rich gray, and the drapes framing the tremendous studio windows are gray and orange. At one end of the room is a mirror, reaching from floor to ceiling, framed in bright green molding. The chairs and sofas and cushions are covered in jaunty colorful stuffs patterned in stripes and checks and dots. The lampshades are of red and white polka-dotted silk. The room is further enriched with bits of bright porcelain, colorfully bound books, and small vases filled with spring flowers—anemones, poppies, cornflowers, daisies. And, most important, most decorative, and fitting perfectly into the scheme of the whole, are the dozen-odd Matisse paintings which animate the light raw-wood walls. The whole room echoes the color and gaiety of Matisse's studio at Nice, where he worked from 1917 to 1925, and of the pictures which he painted during that time. The room has been decorated to form a Matisse-like interior in the "Nice" manner, for it is to this period that the paintings belong.

Before examining these paintings, it would be well to review the work leading to the "Nice" style which they represent. In looking at a chrono-

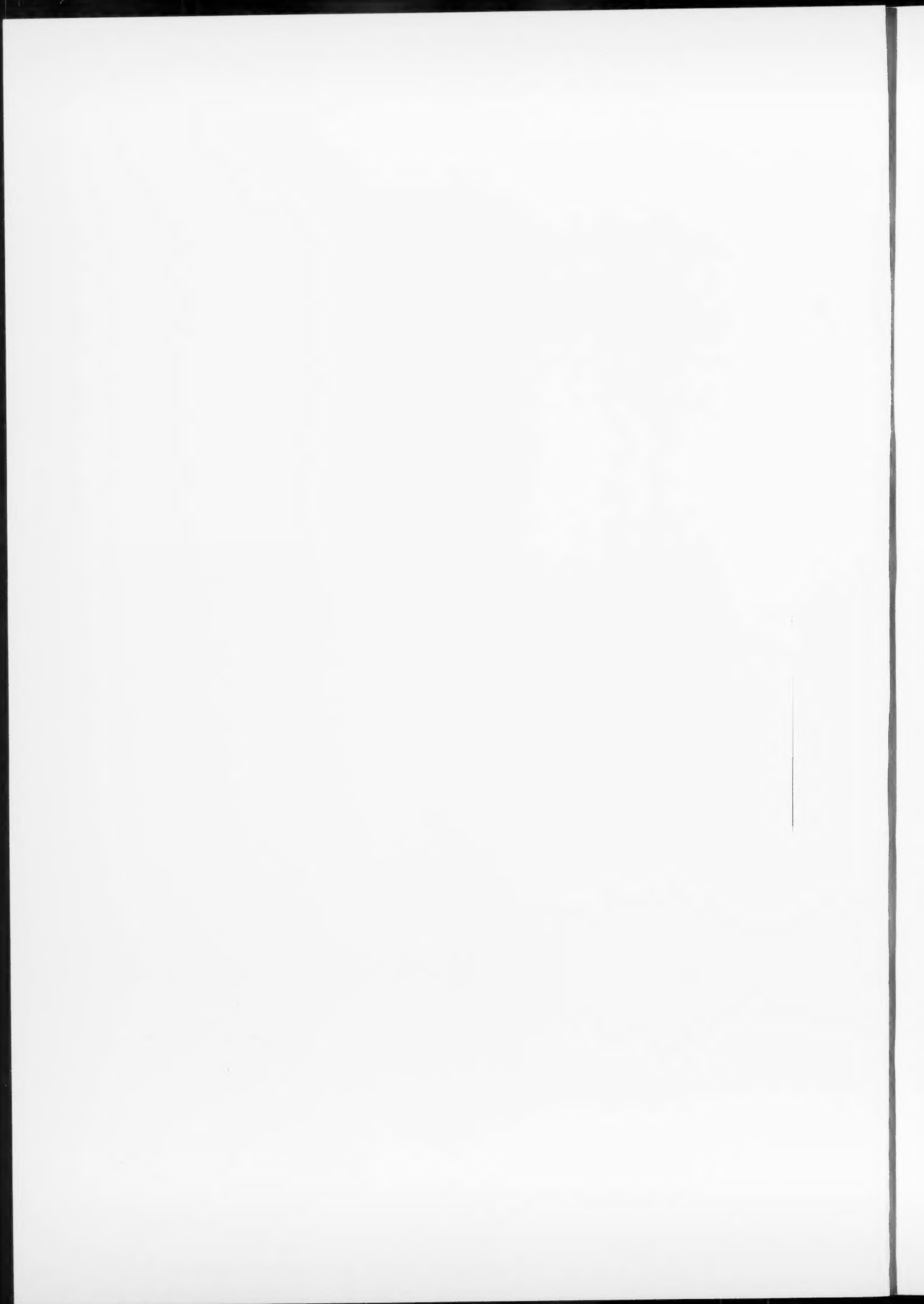


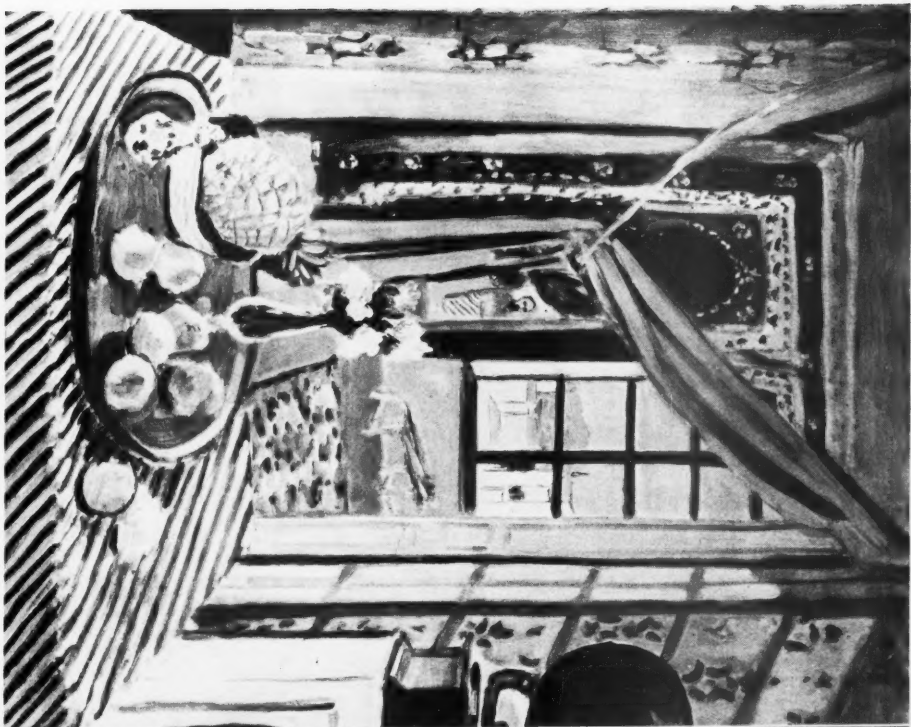
MATISSE: SEATED ODALISQUE (about 1924)

Collection of Mr. Stephen C. Clark



MATISSE: WHITE PLUMES 1919





MATISSE: STILL LIFE IN THE STUDIO (c. 1924)

Collection of Mr. Stephen C. Clark



MATISSE: GOLDFISH AND SCULPTURE 1911

logical series of paintings by Henri-Matisse one is aware of a development which might be described as an evolution from intensity to breadth, from tightness to looseness. This evolution may best be studied in the characteristic color composition of three central periods: the "Fauve" period, the "Abstract" period, and the "Nice" period. In the period of the Nice studio one sees a final stage in the artist's essential development, and it was during this important interval that the Clark pictures were painted.

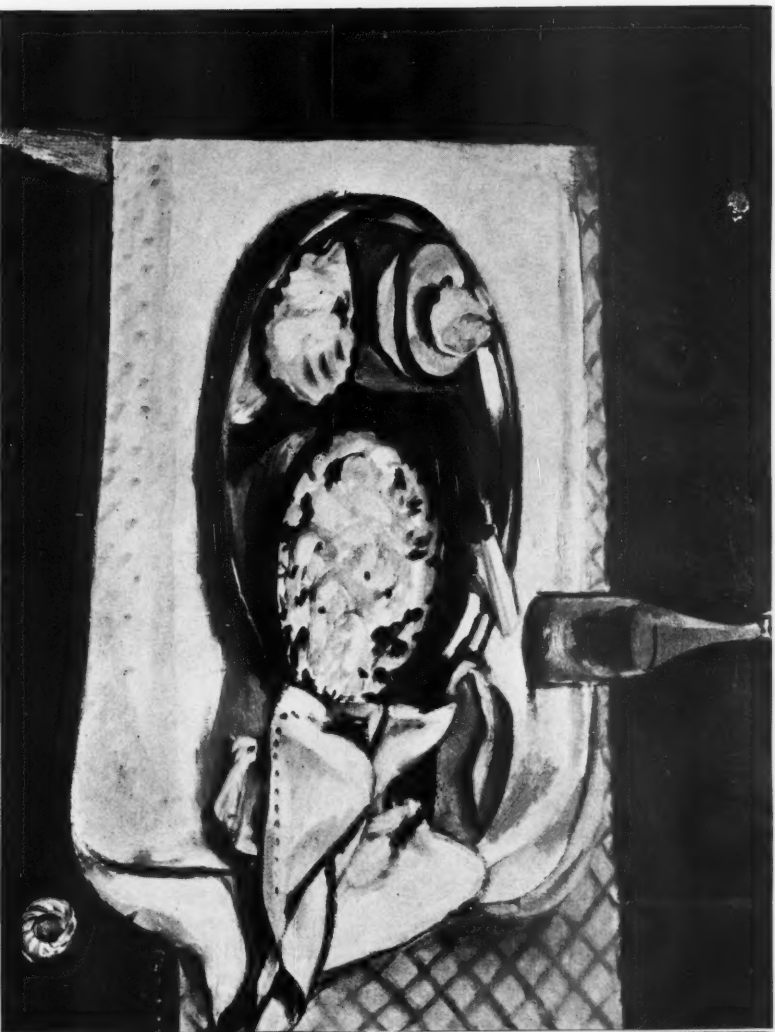
The "Fauve" period (about 1905-1913) is the first significant portion of Matisse's career; here is the "tight" phase of his art, that in which one finds the most centralized expressionism, with color at its highest importance. At that time each canvas was intended as an expression of a single color sensation, and all the other colors were subordinated, even distorted, in order to intensify the central color fact, to transmit it to the spectator with the full intensity with which the artist perceived it. It was in 1908, in the middle of this period, that Matisse wrote: "There is an impelling proportion of tones that can induce me to change the shape of a figure or to transform my composition." In the composition entitled *Goldfish and Sculpture* (1911), in the Purrmann collection in Berlin, the central color fact to be expressed is the brilliant vermillion of the fish. All other color is subordinated in such a manner as to concentrate, as if by a series of concentric rings, upon the goldfish. The subordinate colors act almost as separate bands each of which, in turn, does its part in heightening the next mass of color, and then recedes. When the color closest to the fish—the emerald—has performed its function, it too seems to recede, leaving the fish in brilliant isolation. The color composition of this canvas is seen to be centripetal in effect.

In the next stage, that in which Matisse tended towards abstract painting (about 1913-1917), one finds the transitional phase between the "tight" and the more diffuse style. There is still the arbitrary use of color, the creative distortion, to intensify the expression of the central color fact. There is still no hesitation in employing color discordance to achieve this centralization. But comparing the *Interior with Goldfish* (1914) in the Gourgaud collection in Paris with the *Goldfish and Sculpture*, one sees an interesting change. All the color masses are intended to centralize the brilliant goldfish. But the building up of color is no longer in direct magnetic direction towards the fish. The colors approach each other by means of varied angles, and proceed rather indirectly to the centralized fish. As may be observed, there is a centralization, but it is accomplished more indirectly, with more spread over the surface of the canvas, than was the case in the *Goldfish and Sculpture*. As a result

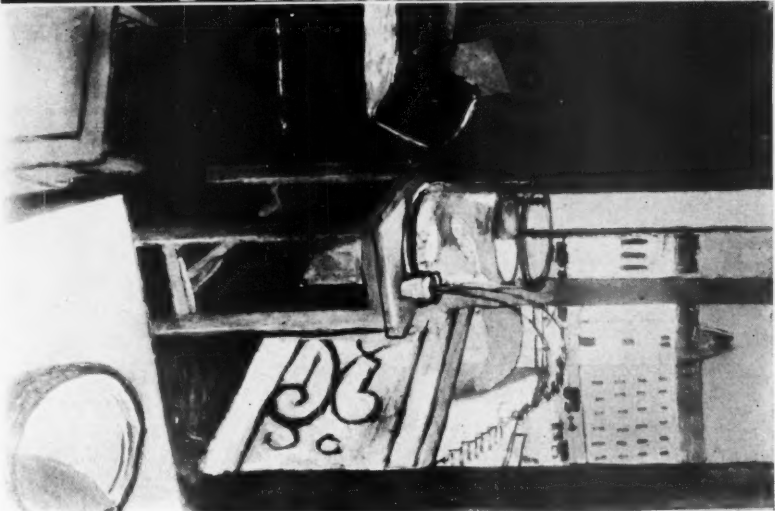
there are more emphatic minor intensities, more stops on the way to the central intensity, and so there is a greater diffusion of interest over the surface of the canvas. The colors, also, are deeper, and thus not as violently separate as when they were all near their saturation points; while the color schemes as a whole are more homogeneous.

In the following phase, that of the Nice studio (1917-1925), one sees a final step in the direction indicated. There is much more modulation, and so the colors are less crisply separated. A certain amount of white in all the colors unites them in a pastel scale. The uneven shapes and small sizes of the masses now allow a decorative interplay of color. But most important, there is no longer any centralization of color sensation; the aim is rather to spread evenly over the whole surface of the canvas a *series* of color sensations which have been felt as melodious patterns. The centripetal, even the centralizing principle, has been abandoned in favor of a large surface unity, a color melody. All the Nice compositions show that gentle modulation, calm, decorative unity, have replaced the sharply separated, violently felt, intensely centralized color experience of the earlier work. As early as 1908, in the middle of his "Fauve" period, Matisse had conceived an ideal of tranquility for his art. "What I dream of", he said, "is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he business man or writer, like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue." The paintings in the Clark collection show how fully this artistic intention was realized in the studio at Nice.

In the magnificent *White Plumes* (1919) the pale yellow of the dress and hat, the dull white plumes, the brown hair, form a fine broad pattern against the deep red ground. The painting is richly and interestingly colored; but the individual colors are restrained and the range of hue is limited, so as not to interfere with the pattern of the silhouette. The large horizontal sweep of the plumes, the long loops of hair, the triangular neckline of the dress, create fine patterns in themselves; but the artist has managed to combine these elements into a total silhouette which remains of primary interest. Finally, the contours of the face and of the features are individualized, but expression and gesture have been held back in order not to interrupt the decorative two-dimensional unity of the design. It would be interesting to compare the *White Plumes*, in these respects, with the *Girl with Green Eyes* (1909) in the collection of Miss Harriet Levy in San Francisco. In the former the quiet expression, the static pose, the large sweeping contours, the flat even masses of color, unite to create a stable silhouette which reminds one of Manet.



MATISSE: SHRIMPS 1921
Collection of Mr. Stephen C. Clark



MATISSE: INTERIOR WITH GOLDFISH 1914
Baron Napoleon Gouraud Collection





In the *Shrimps* (1921) no color obtrudes itself. The shrimps, instead of being centralized by a crescendo of color, exist only as a portion of the total pattern. The rosy shrimps, the green bottle, the lemon, the brown roll, are set out upon a white cloth laid over a yellow criss-crossed table. The objects in the still-life are so nearly equal in tonal value, so evenly sized and spaced, that the eye tends to wander over the whole surface of the table, to see a melodious color pattern rather than any specific object. The abundantly filled table is set out against a dull brown wall in such a manner that the wall is seen as a broad inner band, framing and stabilizing the composition. This is a finely designed still-life, yielding rich sensuous pleasures of color and texture. The brushwork, the coloring, the composition, all bespeak a pleasurable conception, an ease and freedom of accomplishment and a suaveness of effect characteristic of the period.

In the *Shrimps* there is an emphasized horizontality which gives to the series of colors and shapes a firm structural organization. In the *Two Girls at the Window* (1921) the structure depends upon a stressing of verticals. A wide variety of tones and colors has been combined within a simple and lucid plan, and the whole is impressive in its perfectly ordered richness. In the *Pose of Buddha* (1923) there is a similar verticality, a similar combination of austere structure and simple contours with elaborate surface decoration. In this picture there is especially evident the marked avoidance of a compositional climax, or core. The blue and white checked chair, lavender walls, purple flowers, red drapery, break up the whole into small units of color, which recombine to form a finely integrated harmony.

The *Seated Odalisque* (about 1924) is a typical example of these rich, full, decorative compositions. The emerald pantaloons have as background an olive and yellow chair, the lower half of which is set out against the red and blue flooring, the upper half against a blue and orange screen. This screen is richly covered with small scaled patterns. No bit of the surface is allowed to become neutral; the whole seems alive with vibrant colors and patterns.

In the two studio scenes, the *Morning Sitting* and the *Afternoon Sitting* (both 1924), a seemingly casual diversification of colors and patterns creates sophisticated rhythms which animate the surface of the canvas. There is the quality of diffused sunlight in these scenes, which brings the blues, reds, greens and yellows into a bright pastel rainbow effect of color. A mirrored reflection such as one sees represented in the *Afternoon Sitting* would not have been attempted before the "loose" style of painting which Matisse so fully indulged at Nice—the style

in which light and color and form flow with just the freedom, ease and transience of a reflection in a mirror. In the *Still Life in the Studio* (about 1924) an equally luscious variety of colors and patterns invites the eye to wander pleasantly over the painted surface, from the fruit and flowers to the red and white striped cloth, then to the walls, the rug, and the view through the window. This painting, like the studio scenes, has been further enriched by a light-filled atmosphere which gives texture and color to the very space, and unifies its contents. The *Girl in a Doorway* and the *Woman at a Window* (both 1925) provide other examples of the easy, airy manner of drawing and coloring which Matisse practiced only during the interlude at Nice. There is a grace, a gaiety, a lightness, which makes itself equally felt in the subject matter of these two paintings, in their compositions, their tonalities and their coloring.

In the *Pianist* (1925) a more complex scheme has been worked out with ease and charm. There is in this picture a clever coordination of patterns wherein the pianist, the screen, the checkered flooring, the flowers, even the sheet-music and the piano keyboard, play very nearly equal parts. The composition is extremely intricate, and color is actually a *means* of unification. How far removed from the time when all composition was handmaiden to the color sensation! And how different is such a broad mellow color harmony from the structure of converging masses in *Goldfish* and *Sculpture*, tightening sharply towards a center in order to sound, at startling intensity, a single isolated color-note!

UNRECORDED EARLY AMERICAN PAINTERS

By FREDERIC FAIRCHILD SHERMAN

Westport, Connecticut

The following early American artists are not included so far as I know in any of the various histories of our early art or dictionaries of our early artists. Some of them were artists of no mean abilities. Several are listed as miniaturists but not as painting likenesses in oils as well, and some are listed as painters of oils who here are listed as miniaturists as well, which has been proven by the discovery of works in that style from their hands. The reproductions accompanying this list will acquaint one with the quality of the work of two of the painters.

BADGER, William—A portrait miniaturist who was working as early as 1838. He painted his likenesses on cardboard and seemingly seldom if ever signed them. There are two excellent examples at the Wadsworth Athenaeum, Hartford, Connecticut, representing Susan Thomson, aged 5, ($3\frac{1}{2}$ by $2\frac{3}{4}$ inches oval) and Master John N. Belcher at approximately twelve years of age (4 by $3\frac{7}{16}$ inches oval).

BOYLE, M.—There was exhibited at the Museum of Modern Art in New York City in November 1932 a painting by this artist of the first half of the nineteenth century. It was discovered in Carlisle, Pennsylvania, and represented the Capture of Major Andre.

CHANDLER, J.—I have record of a single portrait in oils by this artist painted in 1846 and representing one Lydia Bowker. It was discovered in Massachusetts and presumably executed there or in one of the adjacent New England states.

CHARLES, Samuel M.—Though recorded as a miniaturist by whom there is a signed ivory of Andrew Jackson of 1836, the fact that this artist painted portraits in oils as well has been established by the discovery of a Self Portrait, which is inscribed on the back of the canvas, "Painted by S. M. Charles at Washington 1840."

DAVIES, Henry F.—A portrait painter of mediocre ability who worked in the Housatonic Valley in Connecticut about the middle of the nineteenth century. He was born June 18, 1822, married Elizabeth Budd and died in 1884 or 5 at Elmira, New York, in an asylum.

DORRAN, William H.—A portrait painter of some real ability who was working in the western part of New York before 1850. Mr. Percy Emory of Cazenovia, N. Y., has an excellent likeness by him of his great grandfather, Thomas McCarthy, which was painted in Salina, now a part of Syracuse, N. Y. It is signed and dated, "Wm. H. Dorran Painter 1834." It is in bust size, on canvas, 30 inches high by 25 inches wide.

FORD, J. W.—This artist, who painted also historical compositions and other works, painted portraits in Virginia, about 1820-1830.

GOLDSMITH, D.—There is a signed and dated group portrait of the Talcott Family (Mary, Samuel, Betsey and C. A.) painted in watercolor. The inscription on the back reads; "Painted by D. Goldsmith March 16th 1832."

GILBERT, I.—An inferior portrait painter of this name who presumably worked in the first third of the nineteenth century in New England. I examined (May 7th 1934) a small half-length seated likeness of a young lady, 18½ x 16½ inches, which was inscribed in Roman lettering, "I. Gilbert Pt."

HICKS, Edward—This painter, who was born in 1780 and died in 1849, is known to have worked in portraiture, landscape and the field of historical composition. He was born in and lived at Newton, Pennsylvania and incidentally was a Quaker preacher. Mr. Arthur W. Hicks of Summit and Millington, New Jersey, has a portrait by him of his grandfather, Rev. John A. Hicks, 1802-1869, on canvas, which is signed and dated on the back of the frame "E. H. Sept. 1835." for which the artist received \$20.00, which covered also the payment for a replica. The Museum of Modern Art in New York City exhibited in 1932 his picture of "The Grave of William Penn," dated 1847.

KERSEBOOM, J.—There is a portrait of the Hon. Robert Boyle, who died in 1691, by this artist, at William and Mary College in Virginia.

LANG, Louis—Born at Waldser, Wurtemberg, March 29, 1814, the son of an historical painter, at the age of sixteen this painter was making likenesses professionally. In 1834 he visited Paris and in 1838 came to this country, settling in Philadelphia. He later went to Italy, where he spent several years, and returning settled in New York City. I have recently examined two miniatures from his hand, one of which was signed, "Lang". Both of these ivories represent women and are very similar in technic and coloring, being characterized particularly by a background of clouded blue sky through which runs a pinkish tint, worked in a large slanting hatching.

LEWIS, Amelia—A pupil of Miss Pierce's school in Litchfield, Connecticut, recorded by Mrs. E. N. Vanderpoel in her "Chronicles of a Pioneer School" as having painted flowers and memorial subjects in watercolors in the first half of the nineteenth century. Miss Lewis married a Mr. Peck of Flushing, Long Island.

LEWIS, I. B.—I have received recently information of a quaint portrait of a little girl holding a basket of flowers, painted in watercolor on paper, 7 by 6 inches, and signed and dated, "I. B. Lewis, June 1847". The artist may have been a son or relative of W. Lewis who was painting miniatures in Boston and Salem, Massachusetts, in the 1820's.

LETTON, R.—The only record we have of this early nineteenth century artist is a broadside, undated advertising him as a "Taker of Profile Likenesses"—perhaps in silhouette.

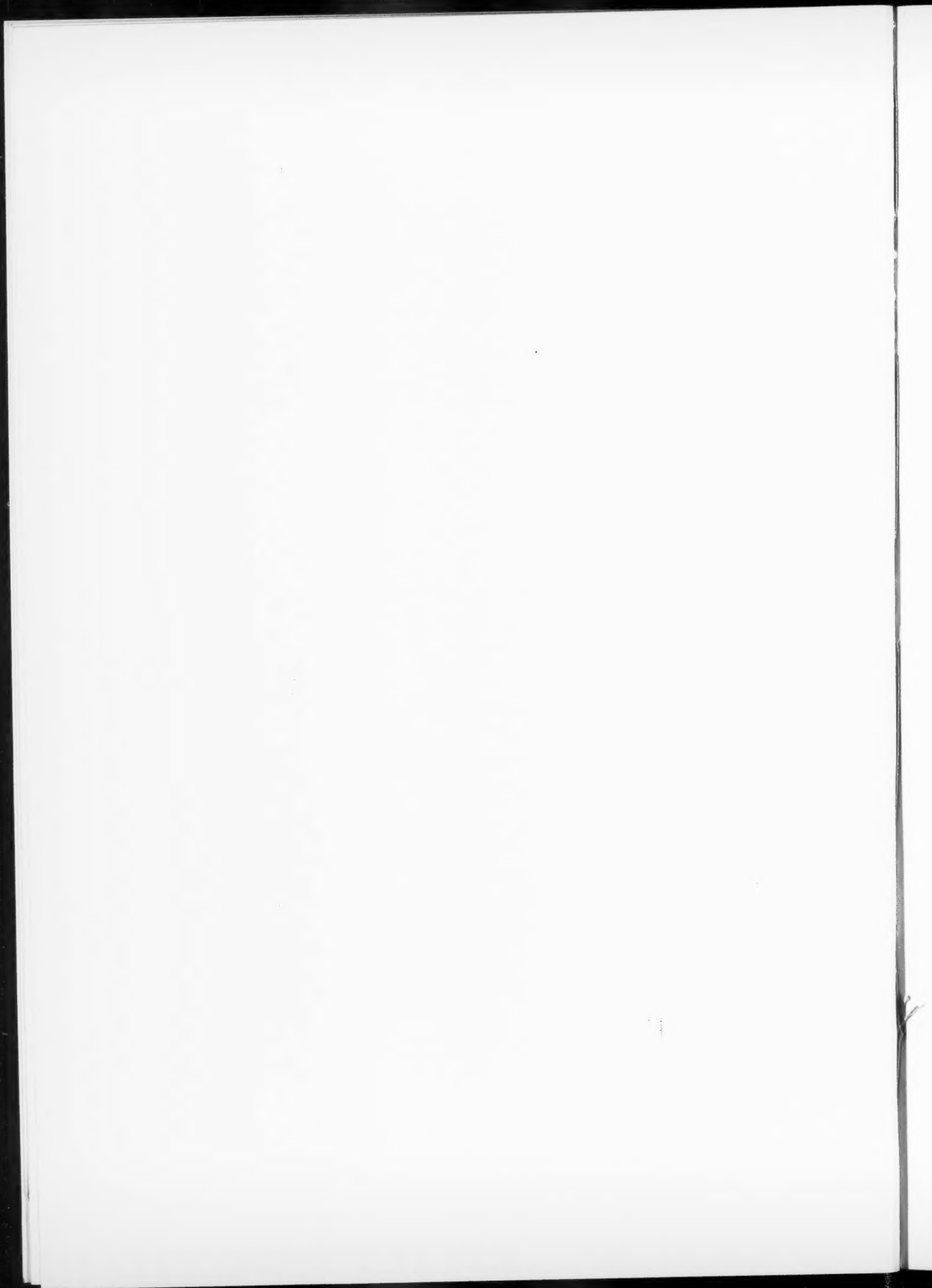
MAGUIRE, Mary A.—A miniature painter who was working before 1850. She died in Baltimore, Maryland, in 1910. At the Wadsworth Athenaeum, Hartford, Connecticut, there is a signed ivory by her representing Isaac Toucey, 1796-1869. It is of rather generous proportions, 4½ by 3 inches and of excellent quality as to technic, coloring, placing of the figure and pose.



MR. ARTHUR MIDDLETON
CRAYON DRAWING BY S. SOLOMON
SIGNED AND DATED 1845



SELF PORTRAIT
BY SAMUEL M. CHARLES
OIL ON CANVAS. INSCRIBED ON BACK, "Painted by
S. M. Charles At Washington 1840"



- MOORE, William—A native portrait painter, born 1790, who died in 1851. He painted an attractive likeness of Fanny Kemble, the actress, which was formerly in the collection of the late Hiram Burlingham. It was on copper, 14 by 12 inches, and signed and dated, "W. Moore 1838."
- ORD, Joseph Biays—This Philadelphia portrait painter worked also in miniature. I have recently seen a miniature of General Hagner from his hand, painted in watercolor on cardboard and measuring about 6 by 4 inches. It was signed, "Ord fecit." The artist was born in 1805 and died in 1865.
- PHILIPS, ———I recently saw a very poorly painted likeness of an Anna Noxon, on Canvas, 36 by 30 inches, inscribed on the reverse, "Anna Noxon by Mr. Philips 1837 Sept." The artist was presumably another of the little company of journeyman practitioners who travelled through the country districts at the period painting portraits which are very nearly caricatures of the people they supposedly represent.
- POWER, A. L.—A pair of portraits representing a gentleman and his wife, painted by Power on canvas, 36 by 30 inches, and signed and dated, "Power Painter Oct. 1839", were recently discovered in Ogdensburg, New York.
- RICHARDSON, Jonathan—A single portrait by this artist has been identified—a likeness of Master Thomas Nelson, a signer of the Declaration of Independence.
- SCARBOROUGH, William H.—In the December 1933 number of this magazine I listed as a miniature painter, John Scarborough, reproducing as by him ivories of William and Miranda Miller. The miniaturist who painted these ivories was William Harrison Scarborough, the son of John Scarborough, born at Dover, Tenn., November 7, 1812, who died August 16, 1871 at Columbia, South Carolina, where the greater part of his life was spent. He had to give up painting in miniature early in life on account of his eyes and thereafter painted portraits in oils. His miniatures are exquisite—and probably the best, with the exception of Malbone's and Fraser's painted in South Carolina.
- SHELDON, Lucy—This painter, the daughter of Dr. Daniel and Huldah (Stone) Sheldon of Litchfield, Connecticut, born June 27, 1788, married, January 9, 1832, Mr. Theron Beach, and died April 7, 1889. She painted some rather attractive watercolors, two of which, entitled "A Sailor Boy Relating the Story of his Shipwreck to a Cottage Family" and "Hop Pickers", are reproduced in Mrs. E. N. Vanderpoel's "Chronicles of a Pioneer School."
- SOLOMON, J.—A very able portrait draughtsman in black chalk and pencil who worked in South Carolina in the first half of the nineteenth century. I am acquainted with companion likenesses of Mr. and Mrs. Arthur Middleton, measuring about 16 by 12 inches, painted in Charleston, South Carolina, the former signed and dated, "J. Solomon 1845."
- STOCK, Joseph—There was exhibited at the Museum of Modern Art in New York City in November 1932 a quaint portrait of one Helen Reed as a little girl in pantalettes, holding a doll and a bouquet of flowers, painted by this artist. The artist worked in the first half of the nineteenth century and made both portraits and daguerreotypes.

TUCKER, J. J.—In January 1934 I examined at Madison, Connecticut, a religious picture representing a young girl with a cross in her right arm, painted in an oval on a rectangular canvas, 30 by 25 inches. It was signed and dated on the back, "J. J. Tucker 1837." The artist may have been a descendant of Benjamin Tucker, a portrait painter of Newbury, Connecticut, born 1768.

VERVOORT, V.—There is a bust portrait of Captain Ward Chipman of Salem, Massachusetts, (presumably a sea captain) by this artist. It is a work of considerable merit. On canvas, 26½ by 21½ inches, it is signed and dated, "V. Vervoort 1819."

NEW ART BOOKS

The FOUNTAINS of the FLORENTINE SCULPTORS and their FOLLOWERS from DONATELLO to BERNINI. By Bertha H. Wiles. Illustrated. 4to. Harvard University Press. Cambridge, Mass. 1933. (163 pages, 221 illustrations).

A handsomely illustrated comprehensive work on that section of Florentine sculpture heretofore inadequately treated by scholars and critics. The author begins with a chapter on the fountains of the Quattrocento and covers the works of the late Renaissance and early Baroque, the last chapter dealing with the works of the Roman sculptor Bernini. The Appendices, giving her Sources and a Bibliography as well as a list of Lost Fountains are valuable additions.

L'ART FINLANDAIS. By Onni Okkonen. Illustrated 8vo. Werner Soderstrom. Helsinki. 1932.

A generously and well illustrated resume of modern Finnish art, showing tapestries, paintings, sculpture and architecture.

PLASTIC REDIRECTION in 20th CENTURY PAINTING. By James Johnson Sweeney.

Wrappers. 16mo. Illustrated. University of Chicago Press. 1934.

Mr. Sweeney's book on twentieth century painting provides for the layman two hours of easy and enjoyable reading. The trend he describes evolves, in three brief essays, with the lucidity of a well motivated narrative. The first part summarizes the development away from Impressionism which, representing the scientific attitude of the nineteenth century, stood at the opposite pole to form and emotion. It describes the return to form in Post-Impressionism, Primitivism and Cubism, and explains the return to emotion and imagination in Superrealist painting. The second essay traces the evolution of Cubism. It follows the development for the simple analysis of the elemental structure underlying natural form to the destruction of absolute and then of relative perspective, and concludes with the phase in which mass ceased to have any necessary existence and naturalism was abolished. This leads to the chapter

on Superrealism, devoted to a study of the fantastic and imaginative art of the Futurists, the Dadaists and the Superrealists.

The book is excellently illustrated by forty-six well chosen and suggestively arranged plates. The juxtaposition of Rousseau's painting with a photograph of Père Juniet and his family superbly illustrates the highly selective character of twentieth century painting. The photographic comparisons between primitive sculpture and modern painting are especially interesting.

Mr. Sweeney's writing is spirited and generally readable, although the text is somewhat overloaded with fragmentary quotations from other critics.

The numerous quotations from the writings and reported sayings of the artists themselves are interesting and valuable, and their presence in the book suggests a sound critical approach. Yet the last two essays are prefaced by some surprisingly slight remarks on the function of criticism. And Mr. Sweeney the critic hazards some peculiar judgments. He feels in Cézanne's work, for instance, an "indecision", an "effect of tentativeness", "a constant wavering between analysis and synthesis—between a geometrical disorganization and reorganization in his volumes." This analysis negatively interprets a positive principle, for Cézanne's style was based upon a decisive combination of natural and stereo-metrical form. The general premise upon which Mr. Sweeney builds his thesis is that twentieth century art felt that "redirections" were necessary and that "a new epoch could grow only out of a new archaism." Individual modern artists, and even whole schools, tend to be conscious of an ultimate goal. Yet it is unsound criticism to visualize a personified Art, feeling its destiny and seeking its salvation. Mr. Sweeney excels as a narrator of modern art; the role of critic does not so well become him.

—J. H. L.

NOTES ON THE TECHNIQUE OF PAINTING. By Hilaire Hiler. 12 mo. Oxford University Press. New York. 1934.

An invaluable handbook for the graphic artist, containing a resume of the knowledge accumulated through the past relating to painting in oil, tempera, watercolor and fresco, together with innumerable formulae for the preparation of mediums, emulsions, varnishes, colors, etc., instructions for the preparation of canvases, panels, and other grounds, suggestions regarding brushes and the making of them, palettes and easels. The author recommends the use of aluminum for oil paintings and even paper in preference to canvas or wood. Not the least instructive section of his book is devoted to a consideration of the proper methods of cleaning and restoring pictures, which owing to wrong

procedure are often ruined in attempting to preserve or rejuvenate them. He reinforces his text with numerous references to the processes used by such masters as Gerard Dou, David Teniers, Leonardo and by quotations from Cennini Cennino, Rubens, J. G. Vibert, Sir Charles Eastlake and others. —F. S.

THE BAROQUE PAINTERS OF ITALY. By Arthur McComb. Illustrated 8vo. Harvard University Press, Cambridge, Mass. 1934.

Of all the important fields of Italian art, that of Baroque painting has been the most neglected in English and American criticism. Mr. McComb's book is comprehensive, scholarly and methodical. It contains excellent illustrations, bibliographical notes, and lists of prominent paintings in American collections and of important decorative works in and near Rome. The author displays wide knowledge and good judgment in his analysis of the Baroque painters, and he discusses single paintings with unfailing acumen and taste. However, discrimination and scholarship fail to do justice to the vivid and exciting material that distinguishes the Baroque period. The book is in the last analysis factual rather than critical, it is useful rather than inspiring, and it contributes little to a creative understanding of Baroque painting.

The portion of the book devoted to Caravaggio and the Caracci has been handled most fortunately. Here one has fine biographical narrative combined with excellent description of paintings and, more important, a lucid and accurate estimate of the place of the individual within the complicated history of Baroque style. Emphasis is rightly placed upon the academicism of the Caracci as against the revolutionary character of Caravaggio. The extravagance of Caravaggio's character and its necessary relationship with his style is interestingly drawn. Caravaggio himself is neatly interpreted as the early Baroque painter who, "by his insistence on visual and dramatic effects, was striking a blow at the great Italian intellectualistic tradition."

Yet the book, despite its many virtues, is not entirely successful. It abounds in missed opportunities. Inadequate consideration is given to the evolution of Baroque painting in terms of large stylistic movements; constituent elements are too consistently detailed at the expense of the whole. The work of individual painters is described before their artistic development is explained, and the adherents of a style are discussed before the style itself is satisfactorily defined. One finishes the book with a sense of accumulated knowledge rather than of deepened understanding.

For example, in the discussion of Caravaggio insufficient stress is placed upon the development of his style, of particular interest because

it anticipates, on a small scale, the whole evolution of the Baroque period.

There is no adequate definition of the three great stylistic periods—the Manneristic, Baroque and Rococo—and their inter-relationships are scarcely touched. With dangerous simplicity Mr. McComb explains Mannerism as a phenomenon caused by the Counter-Reformation, whereas the religion and politics of the time were certainly parallel aspects of the same spirit which led to Manneristic art. Mr. McComb ignores such important considerations as the tension characteristic of Mannerism, its relationship with late Quattrocento style, and the constant recrudescences of Manneristic tendency within the Baroque. He fails to discuss the new Baroque themes as manifestations of a new style, the significance of Rome as the center of the Baroque and of Florence, the intellectual capital of Italy, as a Manneristic rather than as a Baroque center. The Rococo style is not explained, and there is no consideration of the revival of Manneristic tendency which contributed to its origin.

Any discussion of art history benefits by having an underlying structure, a motivating force and a diversity of interest. Baroque painting is an organic phenomenon, full of interest and variety; and the individual Baroque painters are most truly seen as component members of their complex and highly integrated period. Mr. McComb's method of completely subordinating the history of style to the histories of the individual painters is a safe but a relatively dull and monotonous type of critical scholarship. After reading this book one should be able to recognize the work of any one master, and to place him in his special period within the Baroque. But one might not intuitively understand his artistic personality or the style to which he belonged. Mr. McComb's book adds to one's knowledge rather than to one's critical and imaginative comprehension of Baroque painting in Italy. —J. H. L.